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# THE DECORATOR AND FURNISHER.

## THE UNFORTUNATE PIER.

BY EDWARD LEE YOUNG.



BECAUSE of its neglect by most people, the space between the windows of a room, usually treated with a pier glass, is called "The Unfortunate Pier."

To my mind it is quite as easy to make this space interesting as not, but it is true, however, that most of house furnishers neglect it, and are willing to be satisfied with an old fashioned pier glass or table.

The fact that something may be done

with this space is shown in these sketches, illustrating the drawing-room, library, reception-room, and dining-room, the main living rooms of the house.

In furnishing a room or a whole house certainly the first thought should be usefulness and comfort, and these two essential points, combined with an artistic design, always gives a beautiful appearance to a room.

The drawing-room sketch shows the conventional pier glass with a cabinet, without a back, placed in front of the mirror. The reflection of the cabinet and the objects therein enlarges and duplicates the display. See Fig. 1.

Enough thought has not been given to the fact that a room is seen in two entirely different lights—day light and gas-light—and from entirely different points. This fact is seldom made use of in regard to the pier, for any piece of furniture, such as a writing desk, which is placed for the light coming through the window as shown in the sketch for a library, is equally well placed for the gaslight from the center of the room. The same is true of the reception-room sketch, with the Divan, for the lid of the cabinet drops down, forming a table, and the light for the proper view of the engravings, etchings or photographs, contained in the portfolio, is just as good at night as in the daylight. See Figs. 2 and 3.

Surely the idea of having a book-case, cabinet and window seat combined is appropriate for a reception-room, and the pos-

sibility of displaying the photographs of travel which are often inconveniently out of the way, when one wishes to refer to or entertain with them.

The dining-room scheme is one that in many instances would look well, where there are no corners to treat, as shown in one of my earlier articles. And this space would be made very interesting without using valuable side wall space opposite the mantle. See Fig. 4.

An artist, in furnishing his studio, always makes the pier the most attractive spot in the room, for the reason that it will stand more useful decoration and take up less room than any other portion of the room. And yet the pier is usually the one spot which is least thought of, in the furnishing of a dwelling, by people who are careless of their opportunities or ignorant of the possibilities of furnishing. Surely the artist or designer (and Alma Tadema and others were from the ranks of such), should know and insist with his sketches and persuasions, that the unfortunate pier should have a chance to show itself off. Remember at night the pier has the same chance as the rest of the room.

These sketches show a few of the possibilities of treating the unfortunate pier, and I trust that they will prompt the designer to work out appropriate schemes for the different conditions it creates for them. I would take pleasure in answering any correspondence through the DECORATOR AND FURNISHER relative to the subject of my articles, for I thoroughly believe that the little assistance I can give to the decorator toward the proper furnishing and decorating of a house is a duty I owe him.

The manufacturers are producing better furniture, and the decorators are doing finer work, and in the confusion of good things some one must show the way to harmonize them into a perfect whole.

Every year, as the patterns of upholstery, paper hangings and the designs of furniture multiply, the task of selection will become more difficult.

The multiplicity of designs in furniture, upholstery goods, wall hangings and wall-papers are in a certain way educators of the public. The words Renaissance, Colonial, Empire, Roccoco, Adams, Chippendale and Sheraton, which were mere sounding words, have come to mean something to the layman,

as the salesman displays the goods and mechanically mentions their style names.

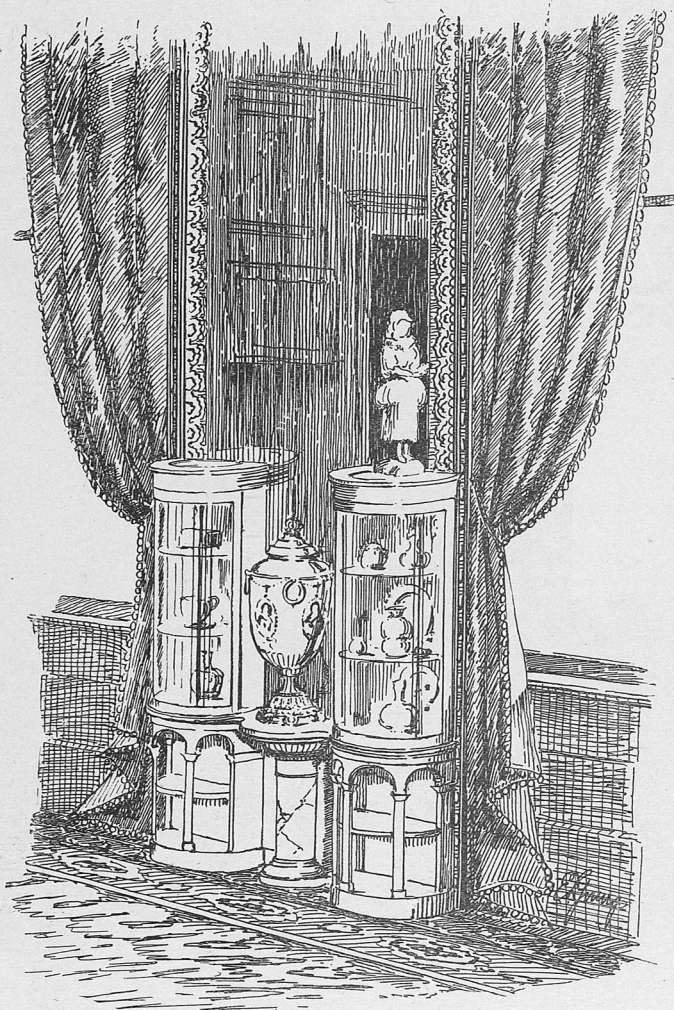


FIG. 1.—CABINET FOR DRAWING-ROOM PIER, DESIGNED BY EDWARD LEE YOUNG.

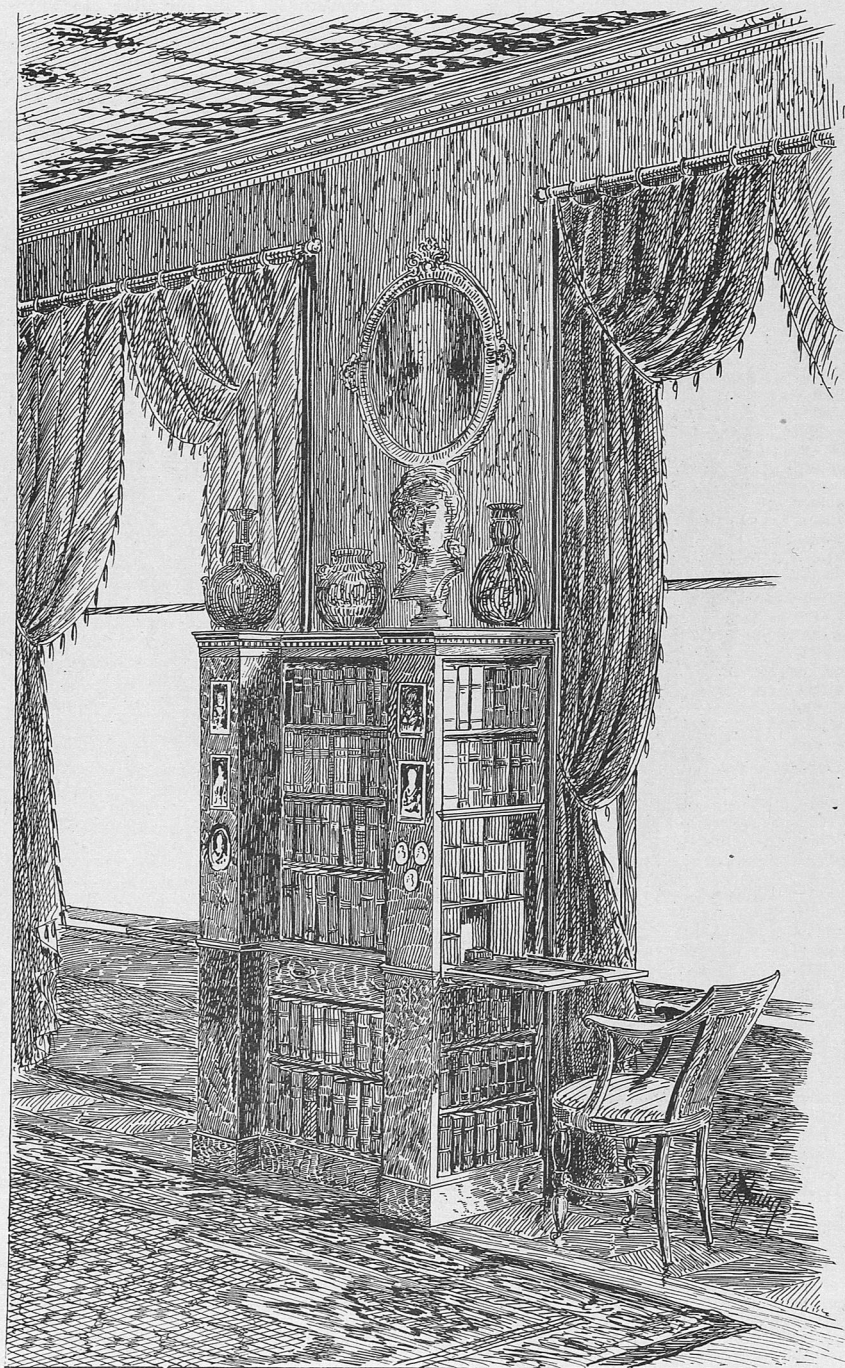


FIG. 2.—BOOK-CASE FOR LIBRARY PIER, DESIGNED BY EDWARD LEE YOUNG.



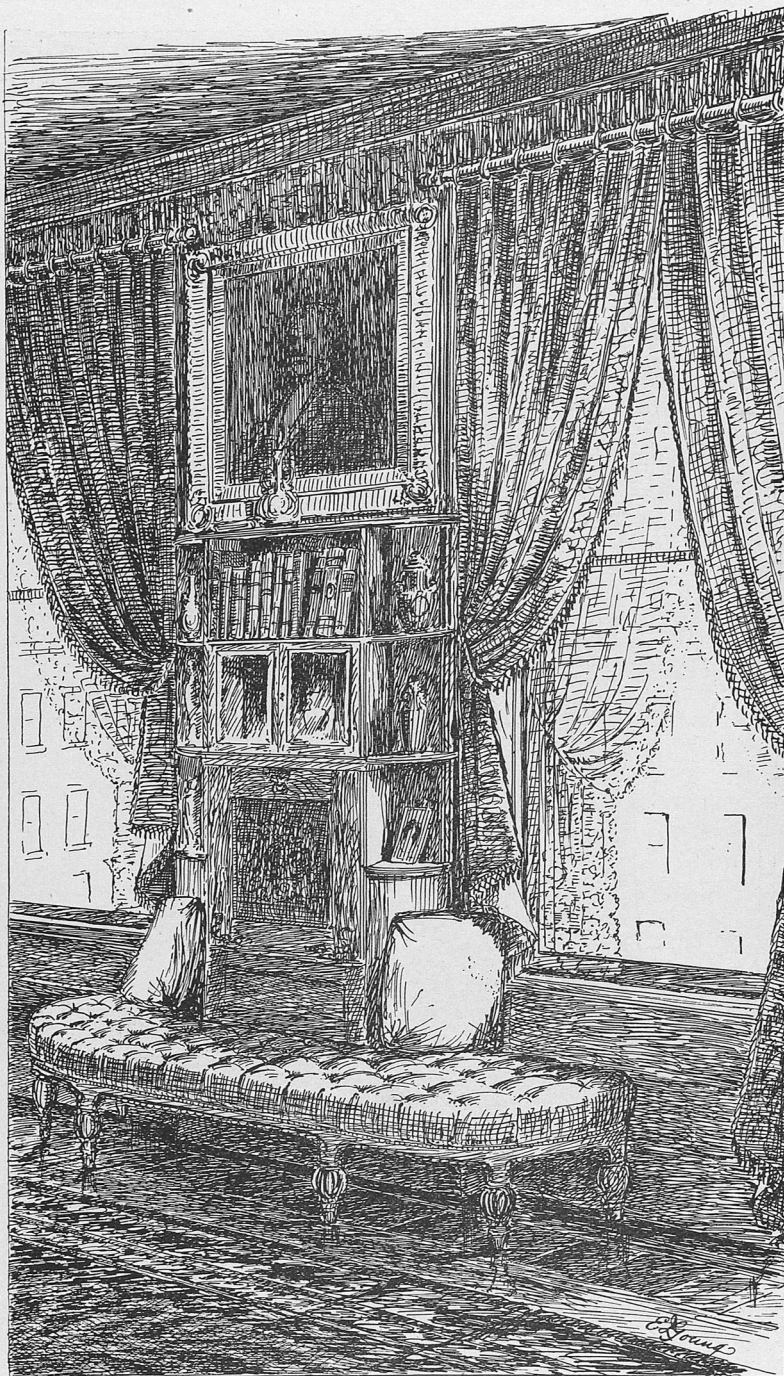


FIG. 3.—DIVAN FITMENT FOR RECEPTION-ROOM PIER, DESIGNED BY EDWARD LEE YOUNG.

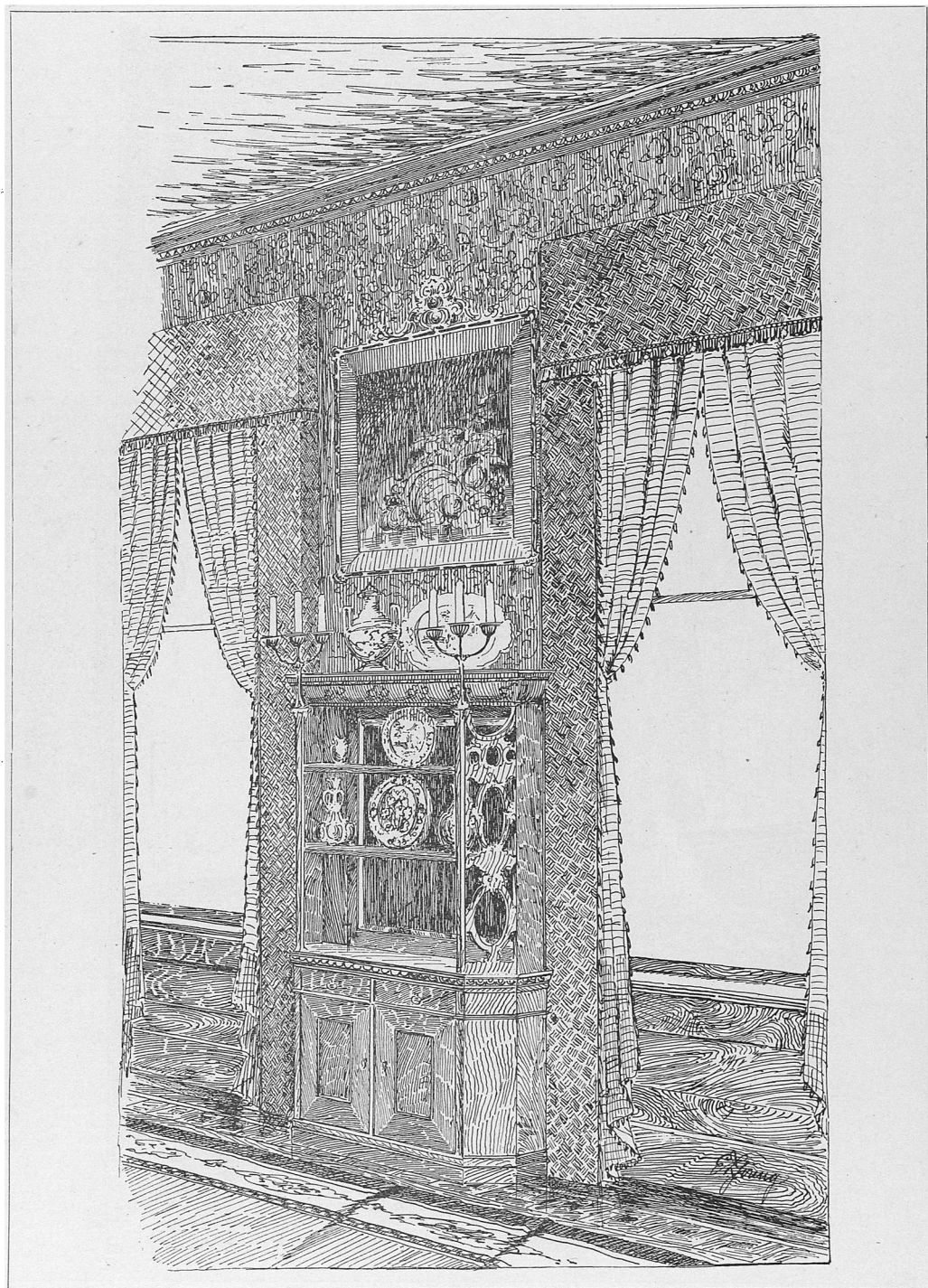


FIG. 1.—CABINET FOR DINING-ROOM PIER, DESIGNED BY EDWARD LEE YOUNG.